JOANNES MULLER

Christianus Quartus Dei Gratia, &c.

(See No. 131)

ILLUSTRATED CATALOGUE OF

EARLY LINE ENGRAVINGS, MEZZOTINTS

AND EXAMPLES OF THE WORK OF

S. ARLENT EDWARDS

THE PROPERTY OF MR. J. P. SABIN

1916
Mar 22
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TO BE SOLD AT UNRESTRICTED PUBLIC SALE

ON WEDNESDAY, MARCH 22ND, 1916

THE SALE TO BE CONDUCTED BY

MR. THOMAS E. KIRBY AND HIS ASSISTANTS, OF

THE AMERICAN ART ASSOCIATION, MANAGERS

NEW YORK CITY

LA3358

INTRODUCTORY NOTE BY MR. SABIN

In this country when a dealer offers a part or even all of his stock of books or prints, in a manner other than by the usual method of a direct or indirect private sale, a suspicion ofttimes arises either as to the genuineness or honesty of his intentions or that he is endeavoring to rid himself—be it at a loss—of that which has long encumbered his shelves as unsalable or otherwise undesirable.

Such suspicions unfortunately are sometimes well-founded and that they are well-founded must and does deter the dealer who honestly desires, and for good and sufficient reasons, to sell at public auction, from taking the risks of doing so. When, however, a dealer has—as I believe I have—a reputation for honesty and fair dealing, and the manager of the public sale has a reputation of enforcing without fear or favor conditions of an absolute open sale without protection or reserve—as has the American Art Association—I am confident that the collectors and dealers will give support to a sale which places before them good material of interest and desirability.

Among the items set forth in this catalogue and to be offered by the Association for me, are a number of fine early line engravings and extra quality mezzotints. These were purchased by me, when I was last in Europe, with the expectation of their being added to the private collection of a client who I found on my return did not then feel justified in enlarging his collection to include my purchases.

In addition to these engravings and mezzotints, there are a number from the plates of S. Arlent Edwards. These are being offered by me because I believe that at the present time, there is a special interest in them, in that there are but few impressions to be found in the hands of the dealers, and Mr. Edwards, now being in Belgium, and having abandoned his studio in Williamsbridge, New York, it will be with difficulty, that his work of any character can hereafter be had, and certainly most exceptional if there can otherwise be found any from plates of the character included by me.

Amongst the Edwards items are some unusual impressions of well-

known subjects and proofs and engravers' trial proofs of the scarce series of American portraits privately issued about 1900. These trial proofs from private plates are the only unfinished proofs of Mr. Edwards' plates in existence with the exception of those in the New York Public Library and those from plates engraved subsequent to 1913, and for the reason that Mr. Edwards, before abandoning his studio at Williamsbridge destroyed, by burning, every scrap of this nature except those from these private plates here offered, and the others referred to as having been by him presented to the New York Public Library.

To the purchases made by me abroad for my client, and the impressions from Mr. Edwards' plates, I have added a few deservedly popular modern etchings and color plates to the end that there may be a sufficient number of items to constitute a full evening's sale.

J. P. Sabin.

New York City,
March 1st, 1916.

Conditions of Sale

1. **Any bid** which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale, shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale, shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. **Shipping,** boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

SPECIAL NOTICE.

Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph or telephone, will be faithfully attended to without charge or commission. Any purchase so made will be subject to the above Conditions of Sale, which cannot in any manner be modified. The Association, however, in the event of making a purchase of a lot consisting of one or more books for a purchaser who has not, through himself or his agent, been present at the exhibition or sale, will permit such lot to be returned within ten days from the date of sale, and the purchase money will be returned, if the lot in any material manner differs from its catalogue description.

Orders for execution by the Association should be written and given with such plainness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much *for the lot*, and when the lot consists of one or more volumes of books or objects of art, the bid per *volume* or *piece* should also be stated. If the one transmitting the order is unknown to the Association, a deposit should be sent or reference submitted. Shipping directions should also be given.

Priced copies of the catalogue of any sale, or any session thereof, will be furnished by the Association at a reasonable charge.

AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South,
New York City.

At The American Art Galleries

MADISON SQUARE SOUTH, NEW YORK

UNRESTRICTED PUBLIC SALE BY ORDER OF THE OWNER

WEDNESDAY EVENING, MARCH 22nd, AT 8.30 O'CLOCK

AMERICAN REVOLUTION

AMERICAN REVOLUTION

1. Colonel Benedict Arnold Who Commanded the Provincial Troops at Quebec. Mezzotint.

   Published March 26, 1776, by Thomas Hart, London. Joh. Martin Will excudit. Aug. Vind. With full margins. Rare. Folio.

22.50

PIERRE AVELINE

French designer and engraver. Born, Paris, 1710; died, about 1760.

AVELINE, PIERRE

2. D'Après le Tableau Original dans le Cabinet de M. le Comte de Tessin. Line-engraving.

   (Game hanging on wall, with dog and gun). Oudry pinxt. P. Aveline sculp. 1740. Small folio.

5.

FRANCESCO BARTOLOZZI

Born, Florence, 1725; died, 1813. Reached the highest rank as an engraver in many different methods.

BARTOLOZZI, FRANCESCO

3. Portrait by L. Bouillard after P. Violet. Stipple engraving.

   Oval in rectangle with allegory beneath. Proof before name of Bartolozzi. Folio; Portrait, W. Artaud pinxt-Pastorini and P. W. Tomkins sculp. Stipple. London, H. Mackin, 1803. Title in script. Folio. (2)

7.

BARTOLOZZI, FRANCESCO

4. The Judgment of Paris. Stipple engraving.

Printed in a brownish ink. Angelica Kauffmann pinxt. Pub. London, 1788, by S. Walker. Oval folio.

BARTOLOZZI, FRANCESCO

5. The Shepherdess of the Alps—Griselda. Oval stipple engravings.

After Angelica Kauffmann; Pub. W. Dickinson, 1785. Scratch letter proofs. Brilliant impressions, with full margins.

From the Lord Northwick Collection. (2)

BARTOLOZZI, FRANCESCO

6. Saint Cecilia. Stipple engraving.

After Cipriani. Pub. June 1, 1774. Brilliant early impression. Title in open letters.

BARTOLOZZI, FRANCESCO

7. Charlotte. Stipple engraving.

After Bunbury. Circular in sepia. With full margins. Good original impression.

BARTOLOZZI, FRANCESCO

8. The Right Honourable Charles, Earl Camden. Legal portrait.

After Gainsborough. Impression in brownish ink. Folio.

BARTOLOZZI, FRANCESCO

9. Lamia. Stipple engraving.

After Cipriani. Printed in colors. Title cut. Small folio. Framed.

JACQUES FIRMIN BEAUVARLET

French engraver. Born, 1731; died, 1793.

BEAUVARLET, JACQUES FIRMIN

10. Le Rendezvous Agréable. Line-engraving.

After Raoux. Brilliant impression, cut close at top and sides. Folio.

5.

R. BROOKSHAW

English mezzotint engraver. Born, 1736; went to Paris in 1772, where he met with great success.

BROOKSHAW, R.

11. Marie Antoinette D'Autriche, &c.—Louis XVI., Roi de France et de Navarre.

Chaloner Smith does not mention this state.

A Paris, Chez Esnants et Rapilly; R. Brookshaw fecit, 1775. Very handsome pair of mezzotints of historic interest and unusual decorative value. (2)

62.50

THOMAS BURKE

Born, Dublin, 1749. One of the best of the English stipple engravers.

BURKE, THOMAS

12. Cleopatra Throwing Herself at the Feet of Augustus. Stipple engraving.

After Angelica Kauffmann. Circular scratch letter proof. Brilliant impression with full margins.

From the Lord Northwick Collection.

15.

JAMES CALDWALL

Born, 1739; died, 1780. Pupil of Sherwin.

CALDWALL, JAMES

13. Mrs. Siddons and Her Son in the Tragedy of "Isabella". Line-engraving.

After W. Hamilton. Large folio.

3.

ANTOINE CARDON

Born, Brussells, 1772; died, London, 1833.

CARDON, ANTOINE

14. Miss Duncan in the Character of "Letitia Hardy." Stipple engraving.

From a miniature by J. T. Barber. Oval. Beautifully printed in colors with margins beyond the plate-mark. Rare. Framed.

10.

CARDON, ANTOINE

15. The Return from Coursing. Stipple engraving.

After W. Hamilton. Colnaghi and Co., 1803. Decorative plate in perfect condition. Folio.

50.

ADOLPH CARON

French engraver. 1779-1867.

CARON, ADOLPH

16. S. A. R. Madame la Duchesse de Berry and Children. Line-engraving.

After F. Gerard. Proof before all letters in perfect condition. Folio.

13.

JUSTIN CHEVILLET

Engraver. 1729-1790. Went to Paris where he became a pupil of J. G. Wille.

CHEVILLET, JUSTIN

17. La Santé Porteè—La Santé Rendue. Line engravings.

After Terberg. A pair of prints of exceptional quality. (2)

15.

JEAN COUVAY
Maria Stuart
(See No. 19)

SAMUEL COUSINS

One of the best mezzotinters of the early part of the nineteenth century.

COUSINS, SAMUEL

18. Miss Croker. Mezzotint.
After Sir Thomas Lawrence. London, 1828: M. Colnaghi. Small folio.

25.

JEAN COUVAY

French engraver. Born, Arles, 1622.

COUVAY, JEAN

19. Maria Stuart. Line portrait.
With descriptive text. Margins cut at top and sides. Very rare and interesting print.

17.

(*See Reproduction*)

DANCKERT DANCKERTS

Born, Antwerp, 1600. Son of Cornelis Danckerts. Surpasssed his father as an engraver.

DANCKERTS, DANCKERT

20. Charles the Second. Engraving.
Portrait head and bust in oval surrounded with a wreath, Arms beneath and allegorical figures completing the plate. Seventeenth century engraving. Large folio.

JEAN DAULLÉ

French engraver. Born, Abbeville, 1703; died, Paris, 1763. Ranks with the ablest artists of his time.

DAULLÉ, JEAN

21. Monsieur le Dauphin de France. Line-engraving.
S. Belle pinxt. Good impression with full margins.

7.

DAULLÉ, JEAN

22. Jean Mariette, Graveur et Libraire. Line-engraving.
Peint par Ant. Pesne in 1723.

WILLEM JACOBSZ DELFF

Engraver. Born, Delft, 1580; died there, 1638. Son-in-law of Michael van Miereveldt.

DELFF, WILLEM JACOBZ

23. Gaspard de Coligny, 1630. Line-engraving.
D. Franken, No. 21.
After M. J. Miereveld. Second state, with the year changed from 1630 to 1631. Franken suspects that there is only one state and that the "I" is always added by pen and ink to the date as it is on this impression. On paper watermarked "Crowned shield with fleur-de-lis and below it the letters A. H." Fine Impression, with small margins.

(*See Reproduction*)

DELFF, WILLEM JACOBSZ

24. William Louis, Count of Nassau. 1633. Line-engraving.
D. Franken, No. 50.
After M. J. Miereveld. Only one state. On paper watermarked "Crown shield with fleur-de-lis and below it the letters A. H." Fine Impression, with small margin.

(*See Reproduction*)

LOUIS A. B. DESNOYERS

Born, Paris, 1779; died there, 1857. An eminent modern French engraver.

DESNOYERS, LOUIS A. B.

25. La Fille Surprise—La Mere Trompée. Line-engravings.
Agreeable subjects. Both in excellent condition. (2)

WILLEM JACOBSZ DELFF

Gaspard De Coligny

(See No. 23)

WILLIAM DICKINSON

Born, 1746; died, 1823. One of the best mezzotint engravers.

DICKINSON, WILLIAM

26. Sir Thomas Bell. Mezzotint.
Chaloner Smith I. No. 7.
Brilliant impression before all letters. Smith describes the lettered state of this plate, but does not note a proof state. Folio.

JOHN DIXON

Born, Dublin, about 1740; died, London, 1780.

DIXON, JOHN

27. The Oracle. Mezzotint.
Chaloner Smith I. No. 38.
Drawn and engraved by J. Dixon. Pub. March 30, 1774. An allegorial print of American interest wherein Time is showing Great Britain and America, by means of a lantern, the vision of George III. &c. Brilliant Proof; Also the Copy in line-engraving showing the above scene changed to the Tea-Tax Tempest. The only state. Rare. (2)

PIERRE DREVET

French engraver. Born, Loire, 1663; died, Paris, 1738.

DREVET, PIERRE

28. Nicolas Lambert. Line-engraving.
Nicolas Largilliere pinxt. Folio.

NICOLAS DUFOUR

French engraver. About 1760.

DUFOUR, NICOLAS

29. Le Berger Constant. Line-engraving.
Pient par Etienne Jeaurat. A Paris, Chez Alimet. Brilliant Impression. Folio.

8.00

DUFOUR, NICOLAS

30. Le Garcon Jardinier. Line-engraving.
Peint par Etienne Jeaurat. Companion piece to the preceding.

6.00

ROBERT DUNKARTON

Eminent British mezzotint engraver. Born, London, 1744; died about 1817.

DUNKARTON, ROBERT

31. John Penn, Esq. Formerly the principal proprietor with fœdal right to the Government of Pennsylvania in North America, &c.
Chaloner Smith I. No. 32.
Painted by Sir W. Beechy. Engraved by R. Dunkarton.
A splendid proof in perfect condition.
Folio.

(*See Reproduction*)

50.00

GAINSBOROUGH DUPONT

Nephew of Sir Thomas Gainsborough. Born, 1767; died, 1797. Engraved his famous uncle's portraits.

DUPONT, GAINSBOROUGH

32. George III., King of Great Britain. Mezzotint.
Chaloner Smith I. No. 6.
After Gainsborough. First state before all letters, with uncleaned lower margin. Superb plate. Large folio.

17.50

WILLEM JACOBSZ DELFF
William Louis, Count of Nassau
(See No. 24)

RICHARD EARLOM

Born, 1743; died, 1822. Pupil of Cipriani, and one of the best English mezzotinters.

EARLOM, RICHARD

33. Rev. Mr. Hanbury, Author of works on Gardening. Mezzotint.

Chaloner Smith I. No. 2.

Before the state described by Smith. Rich impression, in perfect condition and with lower margin uncleaned.

EARLOM, RICHARD

34. George III. and His Family. Mezzotint.

Chaloner Smith I. No. 15.

After Zoffany. A superb first state with good margins.

JOHN ECKSTEIN

American engraver who worked in Philadelphia, 1806-1825. Upon his arrival from abroad, Eckstein advertised himself as "formerly historical painter and statuary to the King of Prussia."

ECKSTEIN, JOHN

35. Martin Luther, Natus 1483. Stipple and roulette engraving.

Holbein pinxit. Rare. Large folio.

GÉRARD EDELINCK

Famous engraver. Born, Antwerp, 1640; died, Paris, 1707. Pupil of C. Galle, the Younger, and of François Poilly.

EDELINCK, GÉRARD

36. Abraham Bloemaert—J. Cousin. Line-engraving.

Robert Dumesnil, Nos. 155 and 174.

After Drevet. Third state of both. Small folio. (2)

EDELINCK, CÉRARD

37. Pierre de Masca—Jean de la Quintinge. Line-engravings.
Robert Dumesnil, Nos. 269 and 236.
Oval portraits with borders. Good impressions. (2)

EDELINCK, GÉRARD

38. Hyacinthus Rigaud Pictor. Line-engraving.
Robert Dumesnil, No. 303.
Se ipse pinxit. With margins. Second state. Folio.

EDELINCK, GÉRARD

39. Georgius Paulus de Maulevrier Langeron. Line-engraving.
F. de la Mare filius pinx. Brilliant impression. folio.

NICOLAS EDELINCK

Son of Gérard Edelinck. Died, 1730.

EDELINCK, NICOLAS

40. Jean François Guilliéaumon. Line-engraving.
From life. With margins. Folio.

S. ARLENT EDWARDS

Contemporary mezzotint engraver. Reintroduced color-printing in America in 1900. Said to be the only artist who, himself, performs every step in the production and distribution of the colored print. Many engravers disdain to rock the mezzotint ground. Few print their plates with their own hands. Edwards does both, and it is owing to those two operations that his colored prints evidence such depth and transparency. His colors are not mixed in quantities and applied by a mechanical printer, but are blended by himself on the plate and he rocks each plate in a manner most suitable to his subject.

EDWARDS, S. ARLENT

41. Mrs. Benwell. Mezzotint.
Butler, No. 14.
After Romney. Signed artist's proof printed in colors.
Framed.

ROBERT DUNKARTON

John Penn, Esq., Formerly the Principal Proprietor, &c.

(See No. 31)

41.a Edwards by Hen

EDWARDS, S. ARLENT

42. Lady Hamilton as "Emma". Mezzotint.

Butler, No. 24.

After Romney. Signed artist's proof. A very fine impression, with margins. Framed.

EDWARDS, S. ARLENT

43. Mona Lisa. Mezzotint.

Butler, No. 36.

After Leonardo da Vinci. Signed artist's proof in colors. This impression was one of the best of the entire edition and belonged in Mr. Edwards' own set. Full margins. Unframed.

EDWARDS, S. ARLENT

44. Mrs. Davenport. Mezzotint.

Butler, No. 39.

After Romney. This impression was printed from the copper-plate before the steel-facing and bears Mr. Edwards' note to that effect, as well as his usual signature.

EDWARDS, S. ARLENT

45. Duke and Duchess of Cumberland. Mezzotint.

Butler, No. 56.

Known as "The Morning Walk." Signed artist's proof in colors. Framed.

EDWARDS, S. ARLENT

46. Anne of Cleves. Mezzotint.

Butler, No. 58.

After Holbein. Special artist's proof, signed, printed in colors on Japanese paper. Four of the edition of Anne of Cleves were printed on this paper which takes a very rich impression but is difficult to use. Full margins.

EDWARDS, S. ARLENT

47. Elvira. Mezzotint.
Butler, No. 59.
After Pierre della Francesca. Signed artist's proof printed in colors. Framed.

EDWARDS, S. ARLENT

48. Julia MacDonald. Mezzotint.
Butler, No. 61.
After Sir Thomas Lawrence. Signed artist's proof, printed in colors. Framed.

EDWARDS, S. ARLENT

49. Lady Mulgrave. Mezzotint.
Butler, No. 62.
After Thomas Gainsborough. Signed artist's proof, printed in colors. Framed.

EDWARDS, S. ARLENT

50. Lady Hamilton as Nature. Mezzotint.
Butler, No. 64.
After Romney. Signed artist's proof, printed in colors. Framed.

EDWARDS, S. ARLENT

51. William of Orange. Mezzotint.
Butler, No. 65.
After Van Dyck. Unique proof from Mr. Edwards' own collection. The only impression of any plate in which the artist has used a different color for the border. Splendid impression.

EDWARDS, S. ARLENT

52. Simonetta Vespucii. Mezzotint.
Butler, No. 67.
After Pollajualo. Signed proof, printed in colors.

S. ARLENT EDWARDS
Princess Beaujolais
(See No. 56)

EDWARDS, S. ARLENT

53. The Young Princess. Mezzotint.
Butler, No. 68.
After Netscher. Signed proof, printed in colors. Brilliant impression with full margins.

EDWARDS, S. ARLENT

54. Francis II. Mezzotint.
Butler, No. 69.
After François Cluet. Signed proof, printed in colors. Unique impression. From the artist's own collection.

EDWARDS, S. ARLENT

55. A Lady of Bruges. Mezzotint.
Butler, No. 70.
After Jan Van Eyck. Signed proof, printed in colors. Framed.

EDWARDS, S. ARLENT

56. Princess Beaujolais. Mezzotint.
Butler, No. 71.
After Nattier. Signed proof. This impression was the first in colors from the plate and differs slightly in the hue of the dress from all the other prints. A very beautiful print with margins beyond the plate-mark. With empire mat and framed.

(*See Reproduction*)

EDWARDS, S. ARLENT

57. Martin Van Nieuwenhove. Mezzotint.
Butler, No. 72
After Hans Memling. Signed proof, printed in colors. Framed.

EDWARDS, S. ARLENT

58. Louise de Bourbon, Duchesse de Maine. Mezzotint.
Butler, No. 74.
After Mignard. Signed proof, printed in colors. Selected impression, with full margins.

EDWARDS, S. ARLENT

59. The Parson's Daughter. Mezzotint.
Butler, No. 75.
After Romney. Signed proof, printed in colors. With margins. Framed.

EDWARDS, S. ARLENT

60. Sister Catherine. Mezzotint.
Butler, No. 76.
After Van der Wegelin. Signed proof, printed in colors.

EDWARDS, S. ARLENT

61. Lady Dudgeon. Mezzotint.
Butler, No. 77.
After Thomas Gainsborough. Signed proof, printed in colors.

EDWARDS, S. ARLENT

62. Lady de la Spencer. Mezzotint.
Butler, No. 78.
After Thomas Gainsborough. Signed proof, printed in colors. Framed.

EDWARDS, S. ARLENT

63. Bianca Maria Sforza. Mezzotint.
Butler, No. 79.
After A. di Predis. Signed proof, printed in colors. With margins.

EDWARDS, S. ARLENT

64. Mrs. Lloyd. Mezzotint.

After Sir Joshua Reynolds. Signed proof, printed in colors.

EDWARDS, S. ARLENT

65. Sophie Arnould. Mezzotint.

After Lariviere. Dainty plate. Only a small number issued. Signed proof, printed in colors. With margins. Framed.

EDWARDS, S. ARLENT

66. General Horatio Gates. Mezzotint.

After G. Stuart. Private plate. One of the first plates printed in colors by the artist and before the engraver had tinted the margins in printing. Ten only were issued in this state. Signed proof. Framed.

EDWARDS, S. ARLENT

67. General Horatio Gates. Mezzotint.

Signed artist's proof on India paper. Thirty impressions only were issued. Framed.

EDWARDS, S. ARLENT

68. General Horatio Gates. Mezzotint.

First trial proof from the plate.

EDWARDS, S. ARLENT

69. General Nathanael Greene. Mezzotint.

After C. W. Peale. Private plate. Signed proof, printed in colors. Margins. Framed.

EDWARDS, S. ARLENT

70. General Nathanael Greene. Mezzotint.

Signed proof on India paper. Thirty impressions only were issued in this state. Framed.

EDWARDS, S. ARLENT

71. General Nathanaël Greene. Mezzotint.

First and Second trial proofs and impression from the finished plate.

EDWARDS, S. ARLENT

72. Marquis de Lafayette. Mezzotint.

Private plate. Only a few impressions issued. Signed artist's proof, printed in colors. Rare.

EDWARDS, S. ARLENT

73. John Lawrence. Mezzotint.

The subject was Attorney-General at the trial of Major André, Judge of the Supreme Court of New York, &c. Portrait from a miniature in the New York Historical Society. Twenty numbered impressions were printed in colors. An unfinished trial proof, a finished proof, and a trial proof in colors,—all printed by Edwards. Three prints in one frame.

EDWARDS, S. ARLENT

74. John Trumbull. Mezzotint.

After engraving by A. B. Durand. Printed in colors and signed by Edwards. With one exception, the only plate not engraved by him which he has printed. Six impressions only were made.

EDWARDS, S. ARLENT

75. George Washington. Mezzotint.

After R. E. Pine. First trial proof and a late trial proof. This plate was never finished nor published. (2)

EDWARDS, S. ARLENT

76. George Washington. Mezzotint.

After engraving by Valentine Green. Head and bust. Signed artist's proof, on India paper. Thirty impressions only were printed in this state. Framed.

EDWARDS, S. ARLENT

77. George Washington. Mezzotint.
After Valentine Green. First and Second trial proofs.

EDWARDS, S. ARLENT

78. George Washington. Mezzotint.
After portrait by Savage. Head and bust. Private plate. Very rich impression. Thirty proofs only were issued. Signed artist's proof on India paper. Framed.

EDWARDS, S. ARLENT

79. George Washington. Mezzotint.
From Trumbull's painting in the New York City Hall. Whole length portrait, standing. Private plate. Thirty impressions only were issued in this state. Signed artist's proof on India paper. Framed.

EDWARDS, S. ARLENT

80. George Washington. Mezzotint.
After Trumbull. First trial proof. Later proof, with notes by the engraver.

EDWARDS, S. ARLENT

81. George Washington. Mezzotint.
After Sharples. Trial proof, printed in colors.

EDWARDS, S. ARLENT

82. George Washington. Mezzotint.
After Sharples. Signed artist's proof on India paper.

EDWARDS, S. ARLENT

83. George Washington. Mezzotint.
After Sharples. Photograph from the original pastel by Sharples, the photograph touched by the artist for use in engraving this plate. With early trial proof.

EDWARDS, S. ARLENT

84. Mrs. Wells. Mezzotint.

Signed artist's proof, printed on thin paper and tinted on the back by the artist,—his method previous to 1900. This subject is extremely rare. Framed.

EDWARDS, S. ARLENT

85. Mary Anderson. Mezzotint.

Signed artist's proof, printed in the same manner as item preceding. Framed.

EDWARDS, S. ARLENT

86. The Fortune Teller. Mezzotint.

After Sir Joshua Reynolds. Signed artist's proof. Rare. Framed.

EDWARDS, S. ARLENT

87. Mrs. Siddons (After Lawrence)—William Cowper—Oliver Goldsmith. Mezzotints.

Small ovals. India paper proofs. (3)

HEDLEY FITTON

FITTON, HEDLEY

88. The Aisles of Chartres. Etching.

Signed artist's proof.

FITTON, HEDLEY

89. Saint Andrew's Castle, Scotland. Etching.

Signed artist's proof.

FITTON, HEDLEY

90. Roslyn Chapel. Etching.

Signed artist's proof.

FRENCH COLOR PRINT

Louis XIV. and M'lle. La Valliere

(See No. 94)

FITTON, HEDLEY

91. Tour de L'Horloge, Tours. Etching.
Signed artist's proof.

FITTON, HEDLEY

92. Shrine of Edward the Confessor, Westminster. Etching.
Signed artist's proof.

FITTON, HEDLEY

93. The Monument, London. Etching.
Signed artist's proof.

FRENCH COLOR PRINTING

FRENCH COLOR PRINTS

94. Louis XIV. and M'lle. La Valliere. Line-engravings.
After H. Vernet. A suite of eight plates in colors, representing episodes in the life of M'lle. La Valliere from her introduction to Louis XIV. to her taking the veil. Engaved by Le Grand, Rouette and Champonnier, and in colors by Le Vachez.

(*See Reproduction*)

FRENCH COLOR PRINT

95. Louis XVIII. Aquatint.
Proof before all letters, with full margins. Superb example of color-printing from several plates as practiced by the French School. Large folio.

WILLIAM GARDINER

Irish engraver. Born, Dublin, 1766; died, 1814. Was a pupil of Francesco Bartolozzi.

GARDINER, WILLIAM

96. The Kentish Girl—The Staffordshire Girl. Stipple engravings.
A charming pair. Framed. (2)

PIERRE GIFFART

Born, Paris, 1623; admitted to the Académie, 1682.

GIFFART, PIERRE

97. Françoise Daubigny, Marquise de Maintenon. Line-engraving.
Fait par P. Giffart, Graveur du Roy. Folio.

VALENTINE GREEN

Born, Birmingham, 1739; died, London, 1813.

GREEN, VALENTINE

98. Elizabeth West and Child. Mezzotint.
(Wife and child of the American artist). First state, with margins. Has slight crease. Folio.

H. T. GREENHEAD

Modern mezzotint engraver.

GREENHEAD, H. T.

99. Head. Mezzotint.
After George Morland. Signed proof, printed in colors.

JACQUES GRIGNON

French engraver. About 1680.

GRIGNON, JACQUES

100. Charles de Valois. Line-engraving.
After portrait by Mignard, with ornamental border, the latter engraved by Chauveau.

ELIZABETH GULLAND

Modern mezzotint engraver. One of the few who print their own plates in colors.

GULLAND, ELIZABETH

101. PAMELA. Mezzotint.
After Sir Thomas Lawrence. Signed artist's proof, printed IN COLORS.

GULLAND, ELIZABETH

102. LADY WALDEGRAVE AND CHILD. Mezzotint.
After Sir Joshua Reynolds. Signed artist's proof, printed IN COLORS.

SIR FRANCIS SEYMOUR HADEN

Born, 1818; died, 1910. Founder and President of the Royal Society of Painter-Etchers.

HADEN, SIR FRANCIS SEYMOUR

103. PORTRAIT OF HADEN. Etching.
Etched by E. Lacretelle.

HADEN, SIR FRANCIS SEYMOUR

104. THE VILLAGE FORD. Etching.
Second state. Signed.

WILLEM HONDIUS

Born at The Hague, 1600. Son of Hendrick Hondius, the Younger.

HONDIUS, WILLEM

105. WILLIAM, COUNT OF NASSAU. 1630. Line-engraving.
Not mentioned by Andresen.
After I. Mytens. Fine, old impression, with small margins.

HONDIUS, WILLEM

106. William of Nassau. Line-engraving.

Not mentioned by Andresen.
After Van der Maes. Fine old impression on paper water-marked with "Coat of arms of the Archduke of Austria." Small margin.

(*See Reproduction*)

RICHARD HOUSTON

Born, Dublin, 1722; died, London, 1775. One of the great mezzotinters. A rival of MacArdell at the outset of his career.

HOUSTON, RICHARD

107. Miss Murray. Mezzotint.

Chaloner Smith II. No. 80.
First state, with address of Bowles and Son. Brilliant impression of a pleasing subject. No margin on top and sides. Small folio.

HOUSTON, RICHARD

108. Caroline, Duchess of Marlborough, with Lady Caroline Spencer. Mezzotint.

Chaloner Smith, No. 76.
Second state. Sir Joshua Reynolds pinxt. Pub. London, Robt. Sayre, July, 1769. Printed on a ribbed paper and slightly rubbed. With margins. Large folio.

HOUSTON, RICHARD

109. Pamela. Mezzotint.

G. Van der Myn pinxt. Printed for John Bowles and Son. Brilliant impression with margin.

WILLEM HONDIUS

William of Nassau

(See No. 106)

FRANS HUYS

Worked in Antwerp, 1550-1570.

HUYS, FRANS

110. Mary I., Queen of England. ("Bloody Mary"). Engraving.

Nagler Monongrammisten II., Nos. 2149 and 2150. Formerly attributed to F. Hogenberg. As, however, this engraver was never in London prior to 1555 and never worked for H. Cock, it is unlikely that this plate was engraved by him. Fine early impression on contemporary paper, watermarked "Small crowned shield with bugle and the letters C. F." Small margin. Very rare.

JOHN JACOBI

Born, Vienna, 1733. Pupil of Dickinson. Produced good plates in London.

JACOBI, JOHN

111. Lord George Germain. Engraving.

Chaloner Smith II. No. 3.
After Romney. Pub. Nov. 1, 1780, by John Boydell. Superb first state impression with good margins. Lord Germain was the English Secretary of State during the American Revolution.

JOHN JONES

Mezzotint engraver. Born, London, about 1745; died there, 1797. Worked after Reynolds, Gainsborough, Raeburn, and other leading painters.

JONES, JOHN

112. Miss Catley. Mezzotint.

Chaloner Smith II. No. 12.
J. Roberts pinxt. Pub. April 2, 1777. First State. Small folio.

NICOLAS DE LARMESSIN

Born, Paris, 1683; died there, 1755.

LARMESSIN, NICOLAS DE

113. Claude Halle. Line-engraving.
Peint par Le Gros. Engraved by Larmessin for his reception by the Académie in 1730. Delicate impression, with margins.

PIERRE ADRIEN LE BEAU

Born, Paris, 1748; died, 18—.

LE BEAU, PIERRE ADRIEN

114. Les Fleurs du Printemps—Les Dons de L'Eté—Les Fruits de L'Automne—Les Rigueurs de L'Hiver. Line-engravings.
After Lanaud. Set of 4 scenes with children. Small folios. (4)

LOUIS SIMON LEMPREUR

Born, Paris, 1728. Member of the Académie in 1776.

LEMPREUR, LOUIS SIMON

115. Les Conseils Maternels. Line-engraving.
After painting by P. A. Wille. Fine impression with full margins.

PIERRE LOMBART

Born, Paris, 1613; died there, 1682. Pupil of Simon Vouet.

LOMBART, PIERRE

116. Gabriel Chassebras de la Grand Maison. Line-engraving.
Good impression with margins.

CHARLES MERYON

L'Abside de Notre-Dame de Paris

(See No. 125)

LOMBART, PIERRE

117. Penelope Domina Herbert—Margarita de Carile Comitissa. Line-engravings.
After Van Dyck. Unusually good impressions. (2)

—— MARIAGE

French roulette and stipple engraver.

MARIAGE, ———

118. Ganemede. Stipple engraving.
After Charpentier. Printed in colors. Perfect impression with full margins. Folio.

ANTOINE MASSON

Born near Orleans, 1636; died, Paris, 1700. One of the most eminent portrait engravers.

MASSON, ANTOINE

119. Emanuel Theodosius de la Tour D'Auvergne. Line-engraving.
Robert Dumesnil, No. 14.
N. Mignard pinxt. Ant. Masson sculpebat 1665. First state. Impression of Extraordinary Brilliancy.

MASSON, ANTOINE

120. Marin, Physician. Line-engraving.
Robert Dumesnil, No. 24 ("L'un des chefs d'oeuvre du maitre").
P. Mignard Romanus pinxt. Ant. Masson sculpebat 1665. First state. Splendid impression, with slight margins.

MASSON, ANTOINE

121. Frederic Guillaume, Electeur de Brandenbourg. Line-engraving.
Robert Dumesnil, No. 50.
Ant. Masson delineat et sculpsit 1683. The only state.

MASSON, ANTOINE

122. Marie de Lorraine, Duchesse de Guise. Line-engraving.
Robert Dumesnil, No. 52.
Peter Mignard pinxit. Ant. Masson delineavit et sculpsit Parisiis 1684. Fifth state.

MASSON, ANTOINE

123. Caroli Patin. Doct. Med. Par. Line-engraving.
Robert Dumesnil, No. 60.
With verse underneath.

ARMAND MATHEY

MATHEY, ARMAND

124. King Charles the First. Etching.
Signed artist's proof on Japanese paper. Only a limited issue. From the Hampton L. Carson Collection.

CHARLES MERYON

Born, Paris, 1821; died there, 1868. Hamerton calls him "one of the greatest and most original artists who have ever appeared in Europe."

MERYON, CHARLES

125. L'Abside de Notre-Dame de Paris. Painter-etching.
Delteil, No. 38.
Fifth state. Plate has been retouched and the date following the word "Sculp" burnished out. Fine impression on India paper, with slight stain in sky above the towers and small abrasion in sky near right corner. Full margins.

(*See Reproduction*)

MERYON, CHARLES

126. L'Ancien Louvre. Painter-etching.
Delteil, No. 53.
After painting by Zeeman. Fifth state. Plate is finished, but without lettering, "Tirage Calcographie du Louvre." Slight crease in sky. Full margins.

GEORGE MORLAND
Fruits of Industry and Economy
(See No. 129)

MERYON, CHARLES

127. Rue des Toiles à Bourges. Painter-etching.
Delteil, No. 55.
Sixth state with the title only. Full margins.

W. MONK

Contemporary etcher.

MONK, W.

128. Wall Street, New York. Etching.
Signed artist's proof.

GEORGE MORLAND

Born, London, 1764; died there, 1804.

MORLAND, GEORGE

129. The Fruits of Early Industry and Oeconomy. Stipple engraving.
G. Morland pinxt. Darcis sculp. With text beneath. Printed in colors, and an exceptionally fine example of the artist's work. Top and side margins cut close. Rare and valuable. Folio. Framed.

(*See Reproduction*)

MORLAND, GEORGE

130. Evening, or the Post Boy's Return. Stipple engraving.
G. Morland pinx. D. Orme sculpt. London, Pub. Jan., 1796 by Orme. Printed in colors. An old print, but much of the color is by hand. Large folio.

JOANNES MULLER

MULLER, JOANNES

131. Christianus Quartus Dei Gratia Daniae Norwegiae, &c. Line-engraving.
Superb impression of this 17th Century engraving. Rare and valuable. Folio.

(*See Frontispiece*)

JOHN MURPHY

Born in Ireland about 1748; died about 1820. Practiced in London as an engraver, both in stipple and mezzotint.

MURPHY, JOHN

132. The Honourable Mr. Justice Wilson.
Chaloner Smith III. No. 19.
G. Romney pinxt. J. Murphy sculp. 1792. Title in open letters Second state of three.

ROBERT NANTEUIL

Born, Rheims, 1630; died, Paris, 1678. The most eminent of French portrait engravers.

NANTEUIL, ROBERT

133. Cardinal Antoine Barberini. Line-engraving.
Robert Dumesnil, No. 30.
Good impression with margins. The only state.

NANTEUIL, ROBERT

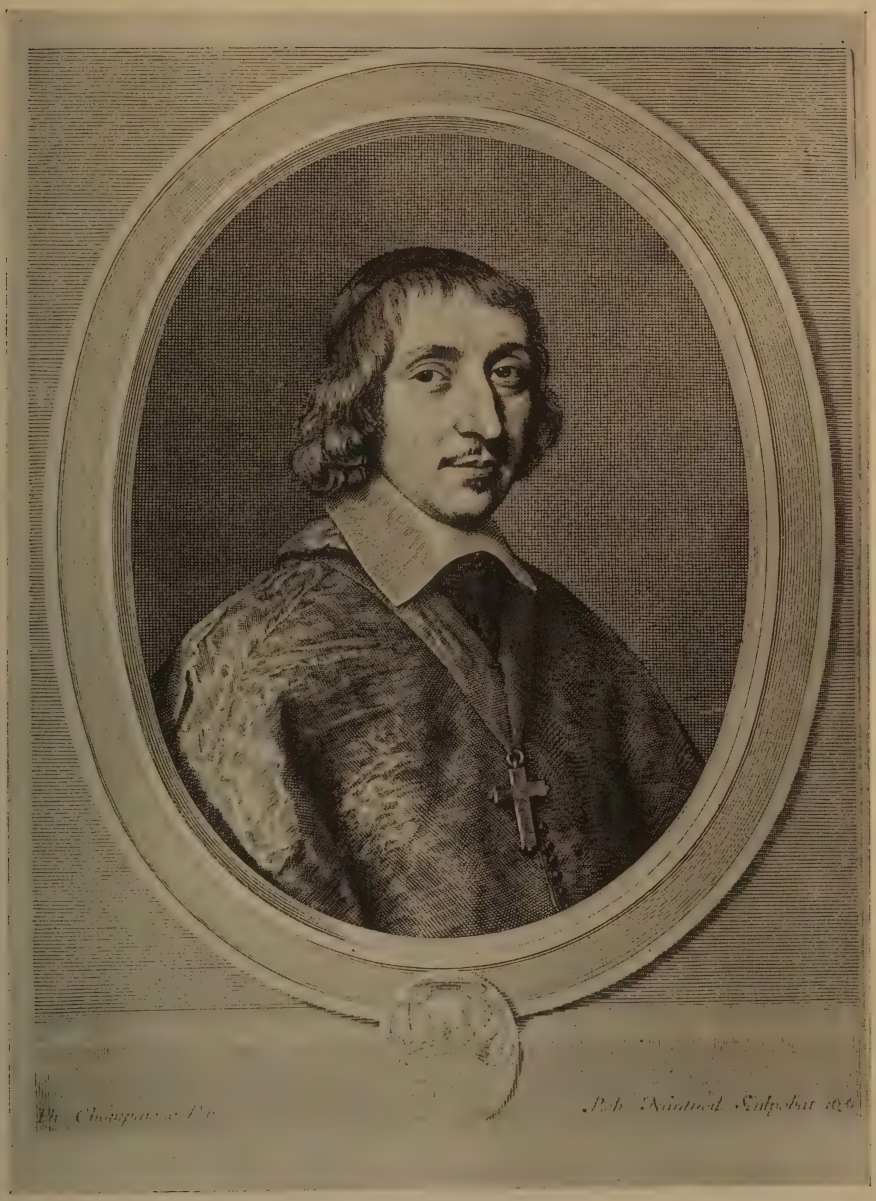
134. Beaumanoir de Lavardin. Line-engraving.
Robert Dumesnil, No. 34.
First state. Splendid impression, with margin.
(*See Reproduction*)

NANTEUIL, ROBERT

135. Beaumanoir de Lavardin. Line-engraving.
Robert Dumesnil, No. 35.
With leaf-border, and first state with margin.

NANTEUIL, ROBERT

136. Jean Baptiste Colbert, Comptroller General of Finance. Line-engraving.
Robert Dumesnil, IV. No. 73.
From life. The upper part of the Thesis of Louis Bechameil. Only state. The portrait is fine and in good condition but the ornamental work is slightly rubbed and full of small worm-holes. Closely trimmed and a few tears repaired.



ROBERT NANTEUIL
Beaumanoir De Lavardin
(See No. 134)

NANTEUIL, ROBERT

137. F. L. De Nesmond. Line-engraving.
Robert Dumesnil, No. 201.

NANTEUIL, ROBERT

138. Le R. P. Pierre Lalemont, Chancelier de L'Université de Paris. Line-engraving.
Nanteuil faciebat 1678. Clear impression with margins. Quarto.

NEW YORK CITY VIEW

NEW YORK CITY VIEW

139. Inset View of New York City (on Map)—"Niew Amsterdam, op t Eylant Manhattans," measuring 2¾ inches x 12¼ inches, and inset in lower right corner. Map is entitled, "Novii Belgii Novaeque Angliae nec non partis Virginiae Tabula multis in locis emendata per Nicolaum Visscher," and measures 22 inches x 18⅜ inches. Small repair on left margin. Matted. N. P. [*circa* 1650]. Second state of the Rare Visscher Map with the early-engraved View of New York City.

JEAN OUVRIER

French engraver. Born, 1725; died, 1754.

OUVRIER, JEAN

140. Les Deux Confidentes. Engraving.
F. Boucher pinx. Genuine impression of a very desirable print usually found as a reprint.

—— PETIT

French engraver. Pupil of Chereau.

PETIT, ———

141. Marie, Princesse de Pologne. Engraving.
Peint par De la Tour. Small folio.

N. B. DE POILLY

POILLY, N. B. DE

142. Joaques Vincent. Engraving.
Imprimeur Libraire. With margins. Folio.

CRISPIN VAN DEN QUEBOORN

Dutch engraver. Born about 1600.

QUEBOORN, CRISPIN VAN DEN

143. D. Maria Serinissimi Magnae Britanniae, &c.—Guilielmus D. G. Princeps Aravsionensium, &c. Line-gravings.
G. Honthorst pinx. Pair. Folio. (2)
(*See Reproductions*)

REMBRANDT VAN RYN

Born, Leyden, 1607; died, Amsterdam, 1669.

REMBRANDT VAN RYN.

144. The Angel Departing from the Family of Tobias. Painter-etching.
Bartsch, No. 43. Hind, No. 185.
First state. The diagonal shading on the hairdress of Tobit's wife is clearly printed and before the slight parallel lines of shading near the border top left corner. Fine impression with small margin.
From the Henry Danby Seymour Collection.

REMBRANDT VAN RYN.

145. Christ Before Pilate. Painter-etching.
Bartsch, No. 77. Hind, No. 143.
The large plate. Fourth state. The shoulder of the man next to Pilate has been removed and the face of the bald man thrusting himself forward shaded with an additional set of diagonal lines Very good impression with small defects at the two upper and right-hand lower corners. Laid down for no apparent reason. Very small margin.

CRISPIN VAN DEN QUEBOORN

Maria Serinissimi Magnae Britanniae, &c.

(See No. 143)

SAMUEL WILLIAM REYNOLDS

Mezzotint engraver. Born in England, 1773; died at Bayswater, 1835. Pupil of C. H. Hodges.

REYNOLDS, SAMUEL WILLIAM

146. The Land Storm. Mezzotint.

After Morland. A night scene with coach. Superb impression. This print has been pronounced to be an engraver's proof by one of the best London experts. Its quality bears out the assertion. Without margins.

WILLIAM WYNNE RYLAND

Born, London, 1732; died there, 1783. Pupil of Ravenet, Boucher, and Le Bas.

RYLAND, WILLIAM WYNNE

147. Domestic Employment. Stipple engraving.

Published in 1775 by the proprietor. Oval in colors. Rare and beutiful print. The dresses have been colored by hand; faces are printed in color.

RYLAND, WILLIAM WYNNE

148. Venus Regina, &c. Stipple engraving.

After Angelica Kauffmann. Circular. Original impression.

Framed.

From Lord Northwick's Collection.

JOHN SARTAIN

American engraver. Born, London, 1808; died, Philadelphia, 1897. Came to the United States in 1830 and established an extensive engraving and publishing business in the city in which he died. He was the first to introduce mezzotint engraving into the United States.

SARTAIN, JOHN

149. William Penn. Mezzotint.

Impression printed in colors from the plate by Sartain.

F. SARTORIUS

A celebrated painter of sporting subjects in the Eighteenth century.

SARTORIUS, F.

150. Cotton Decks of Stanfield in Suffolk. Mezzotint.
Robert Lowrie fecit. F. Sartorius pinxt. A sporting subject in exceptionally brilliant impression. Small folio.

GEORGES FREDERIC SCHMIDT

SCHMIDT, GEORGES FREDERIC

151. Pierre Mignard. Line-engraving.
Peint par son ami Hyacinthe Rigaud en 1691. Reception plate for the Académie. Margins cut.

JOHN SMITH

The most famous early English mezzotint engraver. Born, London, 1654; died there, 1719. Pupil of Tillet, Becket and Van der Vaart.

SMITH, JOHN

152. John Smith. Mezzotint.
Chaloner Smith III. No. 237.
After Sir G. Kneller. Second state.
From the E. B. Holden Collection.

SMITH, JOHN

153. Her Royal Highness Princess of Denmark.
After Sir G. Kneller. Good impression. Inlaid; Anna. uxor. Francisci Kymesman. G. Schalken pinxt. (2)

CRISPIN VAN DEN QUEBOORN

Guilielmus Princeps Aravsionensium, &c.

(See No. 143)

JOHN RAPHAEL SMITH

Born, Derby, 1752; died, Doncaster, 1812. A very considerable number of this artist's prints are from his own designs and pictures.

SMITH, JOHN RAPHAEL

154. A Carlini Francesco Bartolozzi G. B. Cipriani. Mezzotint.

Chaloner Smith III. No. 30.
Published in 1778 by John Boydell. Second state.
From the Royal Berlin Gallery.

SMITH, JOHN RAPHAEL

155. James Heath, Historical Engraver to the King. Mezzotint.

Chaloner Smith III. No. 79.
Painted by L. F. Abbott. Engraved by J. R. Smith. Second state. With slight crease.

[SMITH, JOHN RAPHAEL]

156. The Credulous Lady and the Astrologer. Mezzotint.

Painted by J. R. Smith. Engraved by P. Simon. Beautiful impression of a very pleasing subject printed in colors. Small margins which, however, contain the names of both the printer and engraver.

(*See Reproduction*)

F. G. STEVENSON

Contemporary mezzotinter.

STEVENSON, F. G.

157. Madonna of the Chair. Mezzotint.

After Raphael. Signed artist's proof. Impression unusually well-printed in colors.

STEVENSON, F. G.

158. Miss Davenport. Mezzotint.

After Romney. Signed proof, printed in colors.

STEVENSON, F. G.

159. Jacqueline de Bourgoyne. Mezzotint.
After Jan de Mobuse. Signed proof, printed in colors.

STEVENSON, F. G.

160. La Belle Feroniere. Mezzotint.
After Leonardo da Vinci. Signed proof, printed in colors.

ROBERT STEWART

English mezzotint engraver. His portraits are all small and are believed to have been made from his own drawings.

STEWART, ROBERT

161. Admiral Keppel. Mezzotint.
Unknown to Chaloner Smith.
(Prominent during the American Revolution). Oval scratch-letter proof of extreme brilliancy.

STEWART, ROBERT

162. Lord Camden—Lord Thurlow. Mezzotints.
Chaloner Smith III. Nos. 1 and 13.
Rich scratch-letter impressions. (2.)

JANE THOMPSON

Pupil of John Raphael Smith.

THOMPSON, JANE

163. Miss Thompson. Mezzotint.
Chaloner Smith III. No. 2.
Painted by J. R. Smith. Engraved by Jane Thompson, who is said to have engraved but two plates. Fine impression with full margins. Rare.

[JOHN RAPHAEL SMITH]
The Credulous Lady and the Astrologer
(See No. 156)

RICHARD TOMPSON

A very early mezzotint engraver. Died, 1693.

TOMPSON, RICHARD

164. Madame Ellen Gwinn and her Two Sons. Mezzotint.
Chaloner Smith III. No. 21.
P. Lely pinxit. R. Tompson excudit. The only state. Rare.
From the Robert Hoe Collection.

VAUGHAN TROWBRIDGE

American etcher. Prints his plates in colors by a method of his own.

TROWBRIDGE, VAUGHAN

165. Venice, 1905. Etching.
Artist's proof, printed in colors. One of the earliest examples of the work of Trowbridge, and most difficult to obtain.

TROWBRIDGE, VAUGHAN

166. Versailles, 1910. Etching.
Artist's proof, printed in colors. No. 18 of fifty-five impressions. An interesting subject printed in the artist's best style.

TROWBRIDGE, VAUGHAN

167. Cathedral at Quimper. Etching.
Artist's proof, printed in colors. Framed.

TROWBRIDGE, VAUGHAN

168. Saint Tropique, Arles. Etching.
Signed proof. Printed by the artist.

TROWBRIDGE, VAUGHAN

169. Cour D'Albana, Rouen. Etching.
Signed proof. Printed by the artist. No. 8 of only twenty-four impressions. Rare.

CHARLES TURNER

Born, Woodstock, 1774; died there, 1857.

TURNER, CHARLES

170. SIR CHARLES COCKBURN. Mezzotint.

Painted by J. J. Halls. Engraved by C. Turner. Pub. Mar. 1, 1819. Showing Washington burning. Important item of Americana. SPLENDID IMPRESSION WITH MARGINS. Large folio.

(*See Reproduction*)

TURNER, CHARLES

171. SIR SOULDER LAWRENCE. Mezzotint.

(One of the Justices of His Majesty's Court of King's Bench). J. Hoppner R. A. pinx. SUPERB IMPRESSION in open letter state with FULL MARGINS.

P. VANDERBANCK

VANDERBANCK, P.

172. WILLIAM, DUKE OF HAMILTON, MARQUIS OF CLIDSDALE, &c. Line-engraving.

G. Kneller pinx. Head and bust with border. Has been backed, but is a SPLENDID IMPRESSION WITHOUT DEFECTS. Margins.

(*See Reproduction*)

PIETER VAN GUNST

Engraver at Amsterdam. Born, 1667; died, 1724.

VAN GUNST, PIETER

173. CAROLUS III., D. G. HISPAN. ET INDICER, REX. Line-engraving.

F. Stanpart ad Vivam pinxt. Folio.

CHARLES TURNER
Sir Charles Cockburn
(See No. 170)

JAN VAN SOMER

Was working about the year 1675.

VAN SOMER, JAN

174. Maria Theresia, Francisae Regina. Mezzotint.
J. Van Somer fecit, Amsterdami. Head and bust. An extraordinary print. Large folio.

PIETER VAN SOMPEL

Born about 1600 at Amsterdam.

VAN SOMPEL, PIETER

175. Margarita Coniux Gastonis, &c. Engraving.
(One of the Countesses of Nassau). After Van Dyck, with decorative floral border. Early state with margins. Folio.

CORNELIUS VERMEULEN (The Elder)

Flemish engraver. Born, Antwerp, 1644; died, 1702.

VERMEULEN, CORNELIUS (The Elder)

176. Phillippus Rex Hispaniae, &c. Engraving.
Ad Vivam pinxit.

WILLIAM WALKER

Scotch engraver in mezzotint and stipple. Born, Edinburgh, 1791; died, London, 1867. Engraved the famous portrait of Sir Walter Scott.

WALKER, WILLIAM

177. Lord Saint Leonards (Sugden). Mezzotint.
After painting by Eddis. Proof before all letters on India paper and of wonderful quality. This impression came from the direct descendants of the engraver. Large folio.

WALKER, WILLIAM

178. Lord Lyndhurst. Mezzotint.

Sir William C. Ross pinx. Pub. by the engraver, London, 1845. Proof before letters on India paper; Also, an engraver's touched proof. (2)

From the Walker Collection.

WILLIAM WARD

Born, London, 1766; died there, 1826. The most distinguished pupil of John Raphael Smith.

WARD, WILLIAM

179. The Farmer's Stable. Mezzotint.

Painted by G. Morland. Engraved by W. Ward. J. R. Smith Published 1795. Original impression in open-letter state, with full margins, of a print usually found as a reprint. Fine and rare. Framed.

JAMES WATSON

Born in Ireland, 1740; died, London, 1790.

WATSON, JAMES

180. Edmund Burke. Mezzotint.

Chaloner Smith IV. No. 20.

Sir Joshua Reynolds pinxit. James Watson fecit. Pub. London 1771. Third state (of 4), margins trimmed. Original impression of a rare and desirable portrait usually found as a modern reprint.

WATSON, JAMES

181. Miss Beatson. Mezzotint.

Chaloner Smith IV. No. 8.

C. Read pinx. Second state (of 3). Brilliant impression. (13¼ ins. x 11¼ ins.). This, and the three following items are from an important collection formed one hundred years ago. The prints are of unusual quality, not having been handled to any great extent. Margins of all have been trimmed.

P. VANDERBANCK

William, Duke of Hamilton

(See No. 172)

WATSON, JAMES

182. Carolina Matilda of Denmark. Mezzotint.
Chaloner Smith IV.
Second state. Brilliant impression. (12¾ ins. x 9⅞ ins.).

WATSON, JAMES

183. Miss Cunliffe. Mezzotint.
Chaloner Smith IV. No. 39.
F. Coates pinx. Portrait of child with dog. Second state (of 3). (11¼ ins. x 9 ins.)

WATSON, JAMES

184. The Rt. Honble. Maria Constantinia, Countess of Suffolk. Mezzotint.
Chaloner Smith IV. No. 138.
C. Read pinx. Beautiful impression. Second state. (13⅞ ins. x 11 ins.).

WATSON, JAMES

185. Duchess of Manchester and son. Mezzotint.
Chaloner Smith IV. No. 97.
After Sir Joshua Reynolds. Second state. Large folio.

WATSON, JAMES

186. Frances, Duchess of Richmond. Mezzotint.
Chaloner Smith IV. No. 5. Plate No. 3.
Painted by Sir Peter Lely.

WATSON, JAMES

187. Elizabeth, Countess of Northumberland. Mezzotint.
Chaloner Smith IV. No. 5. Plate No. 4.
Painted by Sir Peter Lely. Pub. Jan. 1. Proof impression. Backed.

WATSON, JAMES

188. Amelia, Countess of Ossory. Mezzotint.
Chaloner Smith IV. No. 5. Plate No. 5.
Painted by Sir Peter Lely.

FRANCIS WHEATLEY

English landscape-painter. Born, London, 1747; died, 1801. Was a member of the Royal Academy.

WHEATLEY, FRANCIS

189. Cries of London. (Plate 7).
"Fresh-Gathered Peas." Engraved by G. Vendramini. Pub. Colnaghi 1795. Rich, early impression.

WHEATLEY, FRANCIS

190. Cries of London. (The entire 13 plates).
Comprise—Primroses; Milk Below Maids; Sweet China Oranges; Matches; New Mackerel; Knives, Scissors to Grind; Fresh-Gathered Peas; Duke Cherries; Scarlet Strawberries; Chairs to Mend; New Love-Song; Hot Spiced Gingerbread; Turnips and Carrots. Engraved by Thomas G. Appleton. All signed artist's proofs.
(13)

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